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the 'Tartar empire had crumbled she found herself separated from the rest of Europe are capable of natural explanation, and do not call for any particular rhetoric.

One other criticism of detail is perhaps worth making, the treatment and transcription of Russian names. This question of transcription is one on which people disagree entirely, and where it is often difficult to agree with one's self. Mr. Munro at least has a distinct system; it is barbarous looking and he is by no means always consistent in its use, but there is no advantage in wrangling with him here. More annoying is his pleasure in putting in foreign words where English ones would have served every purpose as well, as in his continual repetition of Novgorodskie and Tsarskie and Ljnedimitri, etc., and his affectations such as Moskva, Warszawa, Wien. If we insisted in writing the name of every well-known foreign capital in its native form we might just as legitimately put in the Chinese characters for the word Pekin. In the present instance this unnecessary parade of accuracy seems like part of the general striving for effect which is the chief cause of the disappointment one feels in reading what might otherwise have been a useful book.

ARCHIBALD CARY COOLIDGE.

Charles William Ferdinand, Duke of Brunswick. An Historical Study, 1735-1806. By LORD EDMUND FITZMAURICE. (London, New York and Bombay: Longmans, Green and Co. 1901. Pp. vi, 147.)

THIS is, as the title page apprizes us, an historical study, not a biography. The fact is to be regretted, for a biography of Charles William Ferdinand remains yet to be written, and will be a contribution of no mean value to the history both of enlightened despotism and the French Revolution. Indeed it is a cause for surprise, that neither in German nor in English there has yet appeared what may properly be termed a biography of a man who once aroused the thrilling interest and received the plaudits of the English and the German public. On the score of pathos alone less prominent actors on the human stage have attracted a biographer. For this Duke of Brunswick is he, whom for his youthful exploits in the Seven Years' War Frederick the Great and Pitt hailed as "The Young Hero," and whose fame, after burning brightly for half a hundred years, went out suddenly and completely, beyond the hope of relighting, under the smoke and wreckage of the double battle of Jena and Auerstadt. This is a tragedy on almost a Greek scale, and is enforced by many incidents of a career which seemed to be the constant play of a blind, spiteful chance. Thus it can only be described as one of Nature's huge cynicisms that he, the darling and exemplar of the German *Aufklärung*, should have become identified with, nay, made himself the very mouth-piece of that leagued feudalism, which made itself an eternal laughing-stock in the Brunswick manifesto of July, 1792, against the Revolution.

It is really difficult to understand why Lord Fitzmaurice deliberately kept his sketch within the limits of "an historical study." By reason of this self-restraint his results are, it may as well be immediately confessed, slight and infirm. He probably argued that he was acting within the requirements of his form in contenting himself with already published material, and though he exhibits a praiseworthy familiarity with available references, it can not be pretended that he enlarges our knowledge by a single fact. Nor does he furnish a new interpretation of the duke's character, an original point of view. A personality, no matter how familiar, becomes embued, when seized and portrayed by a powerful mind, with all the interest of novelty, but the Duke of Brunswick, as presented in these pages, is not studied from life, but is at best a faithful pencil copy of the portraits found in Sybel and Chuquet. His person never emerges from a sort of prehistoric half-dark, does not become authentic and palpable, except in a few anecdotes and incidents drawn from Massenbach and Boyen.

The book, which is handsomely got up, is laudably free from careless errors. However, it may be noted that there is no good reason for complicating Kunersdorf with an *umlaut*; that the duke's mother was very far from being Frederick the Great's favorite sister (p. 7); and that the sequence of the battles and surrender, of the year 1759 is much misrepresented on p. 8. The essay has an appendix of documents, the *raison d'être* of which, in view of the fact that none of the material is new, does not force itself upon the reader. Altogether the book may be said to maintain the level of a good magazine article, which it originally was, but certainly to fall below the requirements of even an historical essay.

FERDINAND SCHWILL.

The French Revolution. A Sketch. By SHAILER MATHEWS. (New York, London, Bombay: Longmans, Green and Co. 1901. Pp. vii, 297.)

PROFESSOR MATHEWS has written an admirable text-book of the French Revolution. In less than three hundred pages the causes of that movement and its course are clearly traced in the light of the most recent and authoritative investigations. The justness and adequacy of his conception of the Revolution is shown by this paragraph: "In France, just as in America a few years before, and in England in the preceding century, revolution was the outcome of national convalescence, of a socialized conviction of injustice, and of a universal determination to install justice. It was the expression of popular hatred with abuses—political, social, ecclesiastical, economic—which, if properly met and controlled, might have been turned into the more quiet ways of reform. Nor was it the product of Paris alone. It was the work of a great nation, provinces as well as capital, and to appreciate its significance the student must never confuse temporary mob rule with a national awakening." This conception of the Revolution is successfully worked out in the narrative. Its